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SCHOOL OF ARCHITECTURE COLUMBIA UNIVERSITY

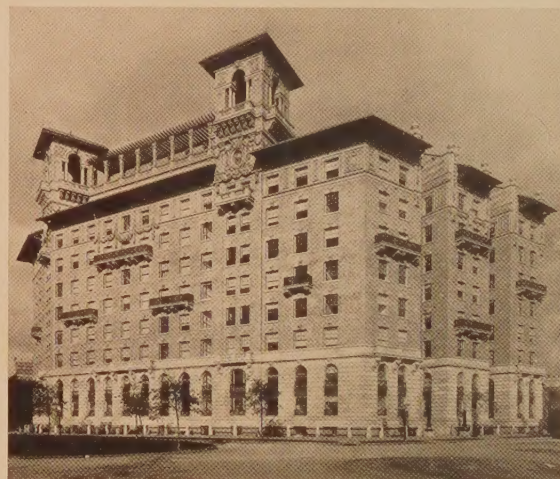
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Write to Secretary, Columbia University.

ARCHITECTURAL CRITICISM.

IN designing the Hendrik Hudson Apartments the question of design is entirely submerged by the exigencies of the plan. The fact that I was able to develop the plan properly and keep intact the façade on Riverside Drive and have the courts on the street, was a piece of good fortune.

In view of the commanding position of the plot overlooking the drive, and the somewhat festive appearance desired



HENDRIK HUDSON APARTMENTS.

Wm. L. Rouse, Architect.

able in an apartment, I adopted the scheme of towers with a pergola between and the red mansard roof as being permissible. On an ordinary street this scheme would be looked upon as somewhat overdone, but, in this particular location, the main drive does not come within five or six hundred feet of the building.

The color scheme was carried down to the shaft of the building by means of the variegated shades of brick and the wide joints. An air of domesticity was added to the building by the generous use of balconies.

The details on the towers are somewhat heavy and it would be an improvement if the ornament around seventh-story windows on the main façade were entirely omitted, but in general, the façade came up to my expectations, particularly in the matter of color.

WILLIAM L. ROUSE.

THE United States Post Office Building, Annapolis, Maryland, was completed in 1902. In the matter of design, the architectural traditions already established at Annapolis made it natural to adhere more or less closely to the examples of Colonial work surrounding it.

Recognizing the well-marked limitations of the Colonial style as applied to public buildings—a style in which much of its charm can be traced to smallness of parts and delicacy of detail—the problem presented in the design of the Post Office was to so modify the forms used as to fit them for the proper expression of a Federal building.

To this end the design has, as a whole, been given a somewhat heavier treatment than might otherwise be advisable. In the base, the strong stone band extending around the building between the molded water-table and the first-story window sills is unnecessarily pronounced, and this band lacks a further development that might have been expected there. The main entrance could have been more



U. S. POST OFFICE BUILDING, ANNAPOLIS, MD.
J. Knox Taylor, Architect.

strongly marked as such, without having destroyed the continuity of the arches at the front of the building. The sills of all the second-story windows (except over the main entrance) have a projection that calls for a projecting trim around the windows, and such a trim could not properly have been placed there. The modelling of the two garlands flanking the central second-story windows is somewhat excessive in projection and contains rather more fine detail than would "read well" from the street level. The mutules of the main cornice are over-prominent and might, with advantage, have given place to the customary curved bracket.

Lastly, in the treatment of the balustrade, the introduction of the *cartouche* now appears to have been unnecessary, where a sufficiently marked central "spot" could have been obtained by a lengthened bay of balusters or other similar treatment over the middle of the principal façade.

J. KNOX TAYLOR.

THE objective which the Church authorities had in view in building the Bronx Church House was to provide a clearing house for the social and religious activities of all the parishes in the Bronx, a club-house in which should



BRONX CHURCH HOUSE, NEW YORK.
Bosworth & Holden, Architects.

be found, in addition to a place for large religious and secular gatherings, club rooms, gymnasiums, bowling alleys, etc.

The program was, therefore, to design a building in which should be found an auditorium conforming in matters of exit, etc., to all the requirements of a theater and of necessity on the ground floor; a girls' club with a large gymnasium; a men's club and a boys' club, each with reading rooms, card rooms, etc., and as large a gymnasium as was practicable to be used in common by the two; also living quarters for five or six resident curates.

In their school days the architects of this building were told that truth was of more importance than beauty, or perhaps it was that truth was beauty; at any rate, in designing the Bronx Church House they tried to be truthful if nothing else. This attempt to express truthfully the various needs of the building it was hoped would tell the story of what the building was and give it a character in keeping with its object and uses.

While a certain restraint may have been felt in designing this building that the question of cost had so constantly to be borne in mind, yet to this fact, perhaps more than to any other, is due whatever frankness of treatment may be found.

It is to be regretted that the frieze of the lower of the main cornices was not treated with more interest by the introduction of brick pattern work or even terra cotta. This frieze might have been so treated as not only to have been more interesting in itself, but with proper handling, in addition to relieving a certain baldness of effect, it would have been possible to have emphasized vertically the coupled window treatment which runs through the three upper floors and which in itself in the present design is not sufficiently marked. This would also have relieved the apparent equality of proportion existing between the upper and lower halves of the building, caused by the position of the heavy band course above the second-story windows.

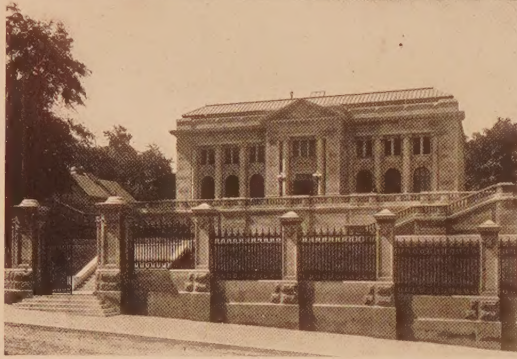
F. H. BOSWORTH, JR.

ASSUMING that the buildings for the Hispanic Society of America, and for the American Numismatic Society, of New York City, are acceptable from an architectural standpoint, they represent, besides, so much that is unique that I will follow your request to write a brief explanatory statement about them.

The founder of the Hispanic Society, after a lifetime of research and study, and a fortune spent in collections of rare books and objects connected with the history of Spain and the Spanish-speaking countries, wished to house these, and give the people of New York and the libraries of the world the privileges of consultation in these subjects.

Taking the space required for a main hall, the entire length and height of the building; an equally large stack-room below, with a number of offices, etc., on the front, and a basement for heating, electrical and ventilating apparatuses, janitor and storage, the main idea was to make an edifice as durable and as fire and burglar-proof as possible to protect, for the present and future, an enormously valuable and un-replaceable collection from fire and theft.

This, and the purposes of the founder, led to a style of architecture as massive and as serious in tone as possible, while giving the character of a semi-public building, which was effected by classic lines of extreme simplicity, with the attempt to achieve good proportions and severe detail.



HISPANIC SOCIETY OF AMERICA. C. P. Huntington, Architect.

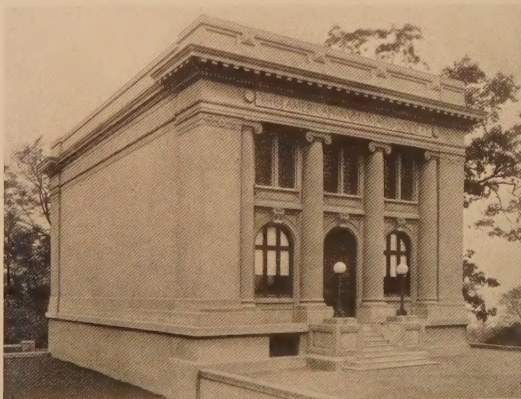
As the rear façade consists only of an engaged colonnade, with no windows (this being done to give wall space for cases and paintings in the interior) and faces Trinity Cemetery, perhaps it was a compliment to its severity of treatment when an old lady gazed up at it for a long time, and asked of a passer-by whose tomb it was.

The above explanation may possibly answer the evident criticism of why a Spanish library and museum was not Spanish in the treatment of its exterior architecture. In the interior, however, the main hall, which consists of a reading room below, open to students, and a museum in the galleries, open to the general public every afternoon, is treated in a much lighter style, with pilasters and arcade supporting balcony, in ornamented bas relief. This room is a suggestion of a Spanish *patio*, but for the skylight covering the whole. The keystone, different in every arch, is in the form of a shield, on which is the coat-of-arms of Spanish cities and provinces. In fact, here all the detail and specially designed furnishings are Spanish renaissance in character.

Situated fifty feet to the west is the Museum for the American Numismatic Society and, if I am not mistaken, the only separate building which exists entirely given up to a Numismatic collection and library.

Its exterior architecture is the same as that of the Hispanic building. It is evident to the architect observer that its present position has been arranged so that a wing will connect it with its sister society, and that the same scheme will eventually be adopted to the east, making an agreeable composition of center buildings, wings, and two end pavillions.

These two buildings are placed with their rear façades on 155th Street, and on a terrace twenty feet above 156th



AMERICAN NUMISMATIC SOCIETY. C. P. Huntington, Architect.

Street (a distance of 200 feet). This height was chosen for the reason that both have two stories beneath the main floor, which obtain light from 155th Street and areas, and do not show at all from the 156th Street side. To approach the buildings with this twenty feet of rise was a problem which was only solved by another, or garden level, seven feet above the street, and finally by *rampes* to right and left; as a continued flight of steps, on axis, would have been too fatiguing.

As regards criticisms of the architecture, in detail, I may say that an engaged column attached to a pier, although often used, is theoretically wrong, as it makes the column an ornament instead of a structural feature. This, and the slight crowding of the lower arched windows, was caused by an endeavor to get certain *motifs* in a required space. The ornament in the pediment is not successful. A Spanish galleon is represented in sculpture, but the rest of the space is filled with palm leaves. I cannot, by the wildest efforts of imagination, find a connection between the two. The interior is very successful, the main room being perhaps a trifle too narrow for its length. I may also state that a hall in which wall space is necessary where no windows exist, and lighting from above is employed, requires an expensive ventilating plant, and should be avoided when economy is demanded.

CHARLES P. HUNTINGTON.

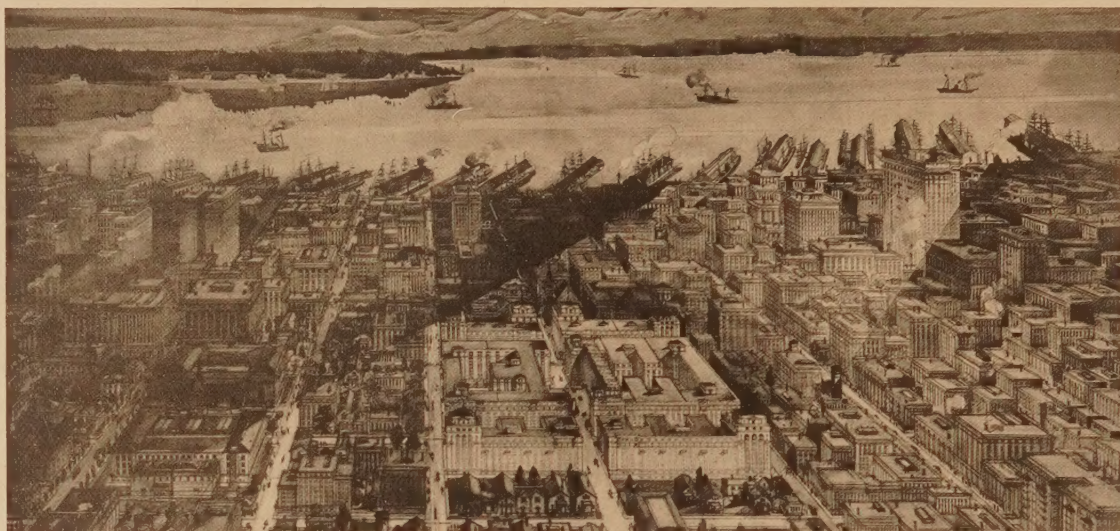


COLOSSAL HEAD OF CHIEF "SEATTLE," FROM WHOM THE CITY WAS NAMED. IN CORNICE OF FIRST BUILDING.

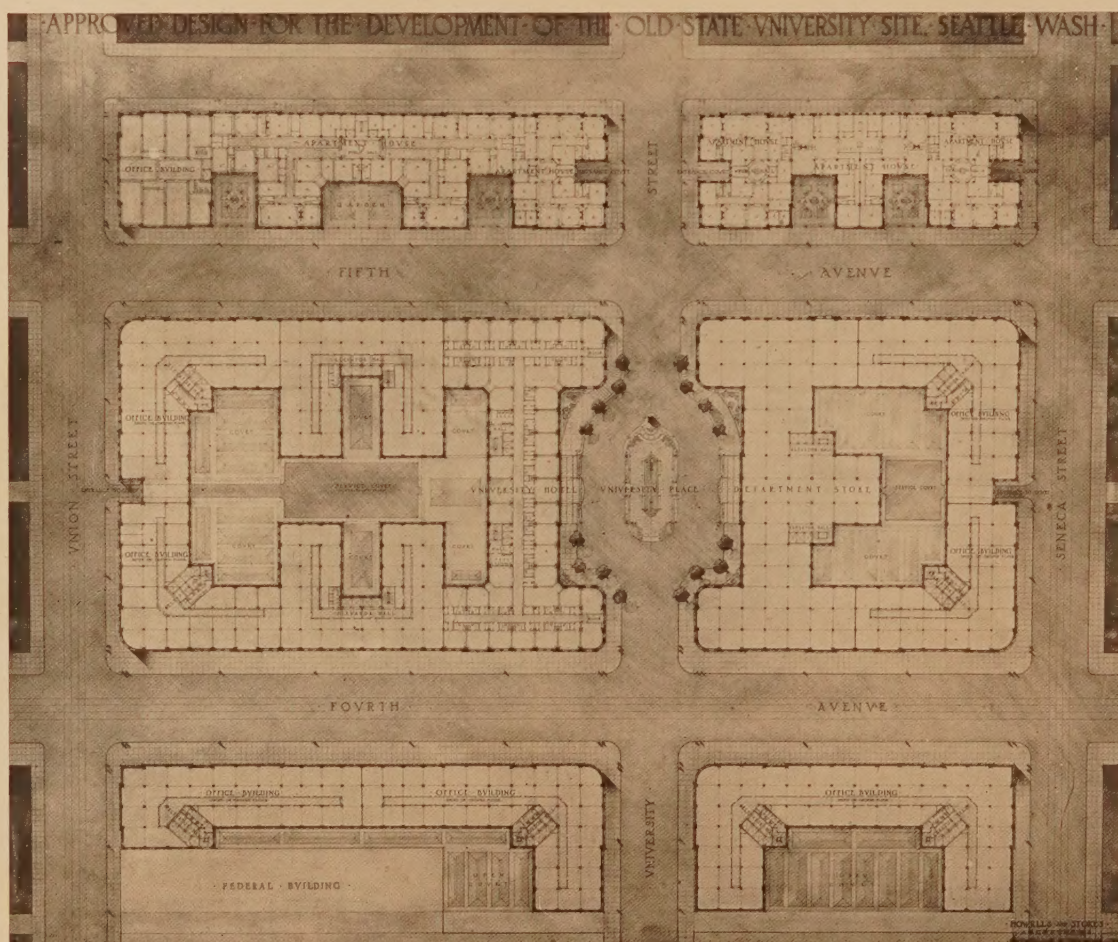
DEVELOPMENT OF THE UNIVERSITY TRACT, SEATTLE, WASHINGTON.

WE hear a good deal of what we sometimes call "Western Spirit" in putting through big enterprises, but we ought really to make a special verbal coinage and say "Seattle Spirit" to describe the easy coolness with which they go at difficult undertakings in this city on Puget Sound. When the development of any quarter is hampered by a hill,

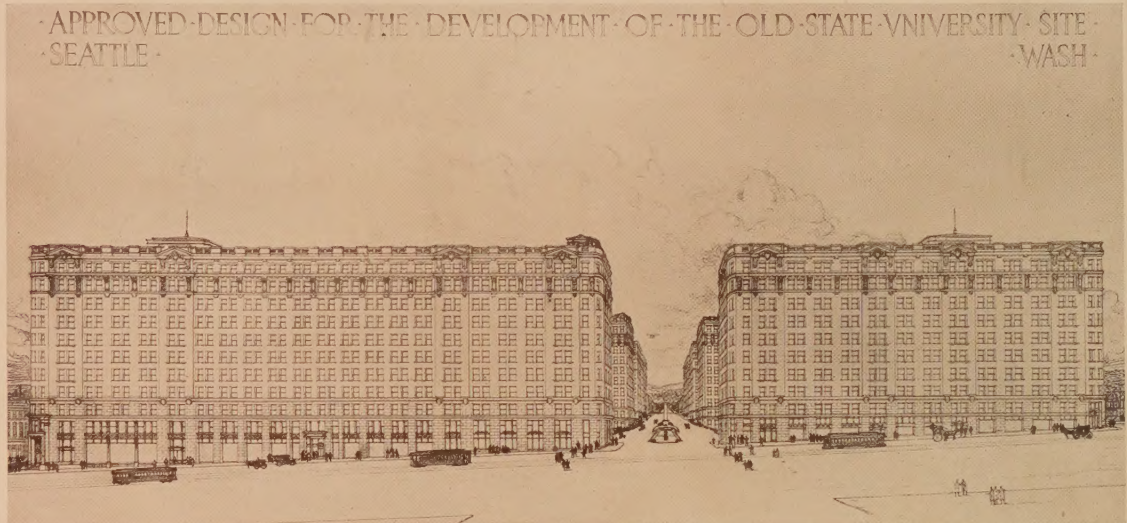
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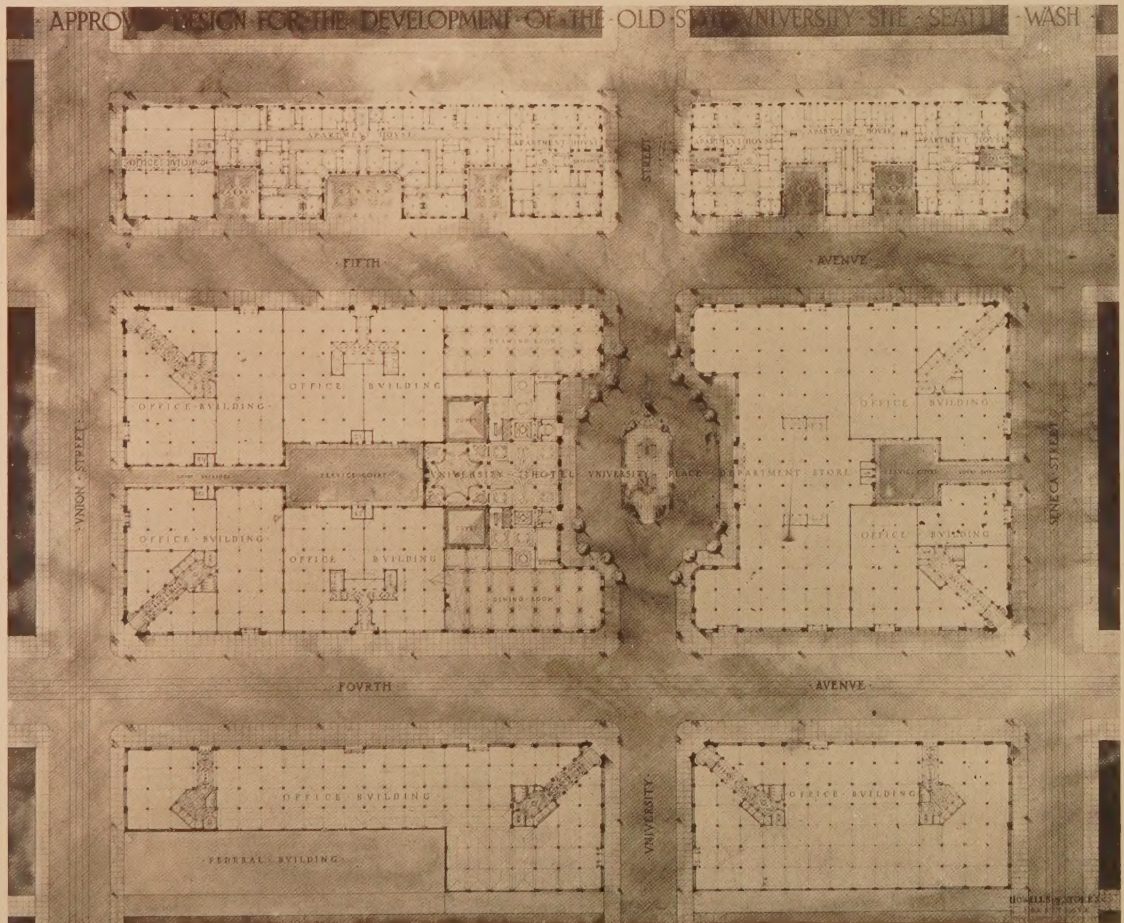
General Perspective of the Center of Seattle, looking toward Puget Sound, showing group in center.



General Plan, showing Disposition of Buildings—Typical Floor.



Horizontal Perspective, showing Typical Elevations along one of the Avenues.



General Plan, showing Disposition of Buildings—Ground Floor.

DEVELOPMENT OF THE OLD STATE UNIVERSITY SITE, COVERING EIGHT SMALL BLOCKS IN SEATTLE, WASHINGTON.
Howells & Stokes, Architects.



ACCEPTED COMPETITIVE DESIGN, THE ELKS CLUB, NEW YORK.

J. Riely Gordon, Architect.



COMPETITIVE DESIGN, THE ELKS CLUB, NEW YORK.

Harry P. Knowles Architect.

(Continued from page 35)

however abrupt, they cut it down overnight. If there happens to be a great hotel or other construction on the top of the hill, this is slowly lowered as the hill melts and is found later, a horizontal geometric projection of itself, on a lower plane.

This same spirit was shown by a body of men who lately took over from the State of Washington, on a long lease, the tract of vacant land, almost in the heart of the city, which was formerly the site of the State University. This covers an area of about eight small blocks, and the men who hold this lease, having formed the Metropolitan Building Company of Seattle, propose to cover this land with groups of buildings of similar aspect, uniform cornice height, and corresponding motifs and accents. Although the actual undertaking was only begun a little over a year ago, one office building is now completed and fully rented, a second is under construction, a third being drawn up, and a fourth in contemplation.

It happens that this piece of land, once held by the State University, is actually, as nearly as can be calculated, the business heart of the city, and these groups of buildings will form a uniform business section unlike anything in America.

The drawings here presented are necessarily somewhat inadequate, being the first sketches made for the purpose.

JOHN MEAD HOWELLS.

PENNSYLVANIA STATE ASSOCIATION OF ARCHITECTS.

DELEGATES from the State Chapters of the American Institute of Architects and other members from Pennsylvania came together in Harrisburg and formally organized the New Pennsylvania State Association of Architects, which promises to be a powerful factor in advancing the interests of the Institute and the profession and many matters concerning the welfare of the State.

This is the only State organization of the American Institute of Architects in existence to-day.

After a caucus in the morning, at which were present several well-known architects of Harrisburg, York, and other cities in the center of the State as well as a representative delegation from the Philadelphia and Pittsburg Chapters of the American Institute of Architects, the Association formally organized in the afternoon.

The following officers were elected: President, D. Knickerbacker Boyd, of Philadelphia; Vice-President, Edward Stotz, of Pittsburg; Secretary and Treasurer, Wm. L. Baily, of Philadelphia.

Mr. Boyd is now the President of the Philadelphia Chapter of the Institute and was, at the annual convention in Washington last December, elected a Fellow of the American Institute of Architects. He was one of six members recommended by the Board for advancement to this coveted honor, the Board annually naming either five or six men who have notably contributed to the advancement of the profession in design, construction, literature, or education. Mr. Stotz is a prominent architect of Pittsburg and is the President of the Pittsburg Chapter of the Institute. Mr. Baily is well-known in Philadelphia as an architect and as an ornithologist, being a member of the Academy of Natural Sciences and other kindred societies.

After discussion of several matters relating to bills now before the State Legislature and of other matters of general welfare, the following resolution was passed:

Resolved: That the Pennsylvania State Association of Architects strongly approves the report of the Fine Arts Council recommending that the proposed Lincoln Memorial to be erected in the National Capital shall be upon the site at the end of the Mall as originally provided for,—and

That the Pennsylvania State Association of Architects is heartily in favor of Senator Newland's bill now before Congress to create a Bureau for Fine Arts.

Further: That a copy of these resolutions shall be forwarded to Pennsylvania Senators and Members of Congress and to the principal papers of the State of Pennsylvania and Washington, D. C.

A general discussion took place on the advisability of studying and revising the Building Laws of the entire State of Pennsylvania to conform to all modern conditions of construction and

materials used. It was pointed out that in many of the cities of the State, particularly those of the second and third class, the laws under which buildings are erected are not only very inadequate, but antiquated. The creation of a Committee to go over the matter and bring it before the attention of the next session of the Legislature with a view to having a Commission appointed to revise and codify the Building Laws of the State, was authorized.

Amongst other matters discussed, but upon which no definite action was taken, was the Registration and Licensing of Architects. The matter of the appointment of an Art Jury for the City of Philadelphia, as authorized by Act of Legislature, was also taken up and referred to a Committee.



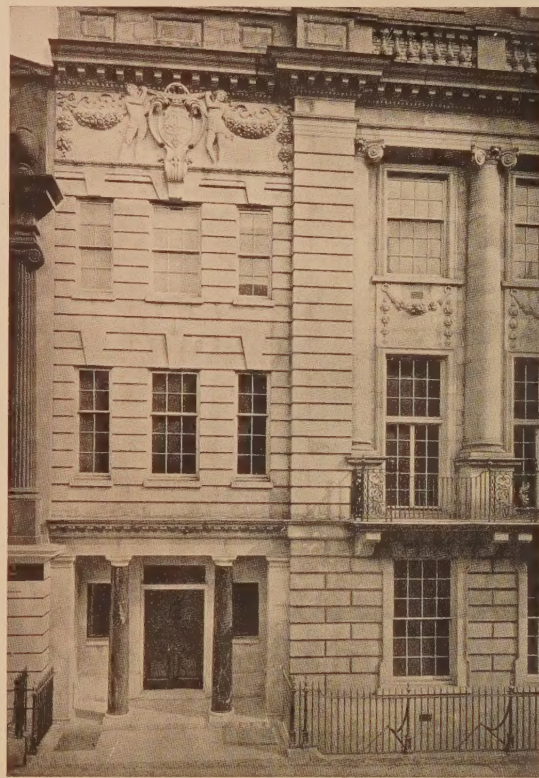
Architects of To-Day.

MR. HARRY P. KNOWLES.



UNITED UNIVERSITY CLUB, LONDON.

R. Blomfield, Arch.



DETAIL, UNITED UNIVERSITY CLUB.

R. Blomfield, Arch.

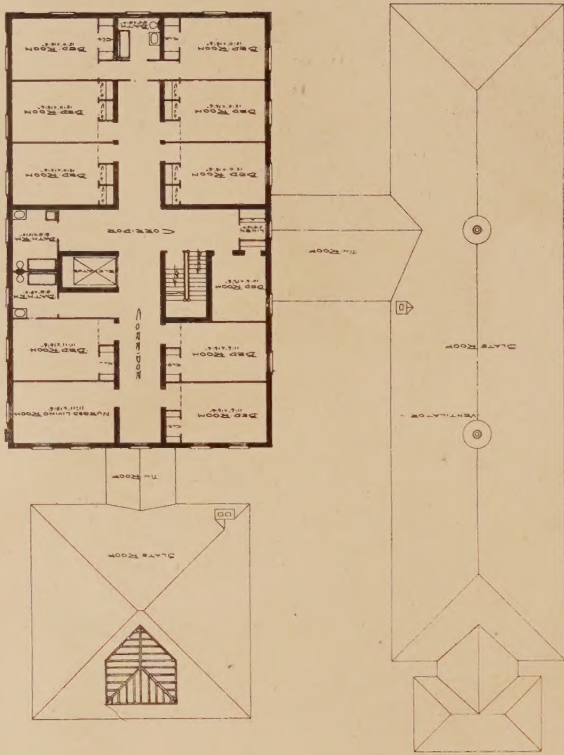


ST. JOHN'S INSTITUTE, LONDON.

Dunn & Watson, Arch's.



ALLIANCE ASSURANCE CO., LONDON. R. N. Shaw & E. Newton, Arch's.



Edward Langley, Architect.

THE HAHNEMANN HOSPITAL, SCRANTON, PA.

PORTLAND (ORE.) ARCHITECTURAL CLUB.

THE second annual exhibition of the Portland Art Association and the Portland Architectural Club (Oregon) will be held from March 22 to April 10.

The exhibition is illustrative of architecture and the allied fine arts. It will consist of drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished examples of decorative painting; sketches, models and finished examples of decorative and monumental sculpture; drawings and models of works in the decorative arts; and photographs of executed work in any of the above branches.

At the opening of the exhibition, March 22, they expect to entertain delegates from all the coast towns and at that time to discuss the formation of a Pacific Coast League of Architecture, which shall be affiliated with the Architectural League of America or the American Institute of Architects, in ways still to be determined.

Realizing that the problems of the Western architect are somewhat different from that of his Eastern brother and wishing to place the exhibitions on a systematic circuit to avoid conflict, they are urging the formation of some such league.

ARCHITECTURE AND HISTORY.

BY GEO. J. BROWN.

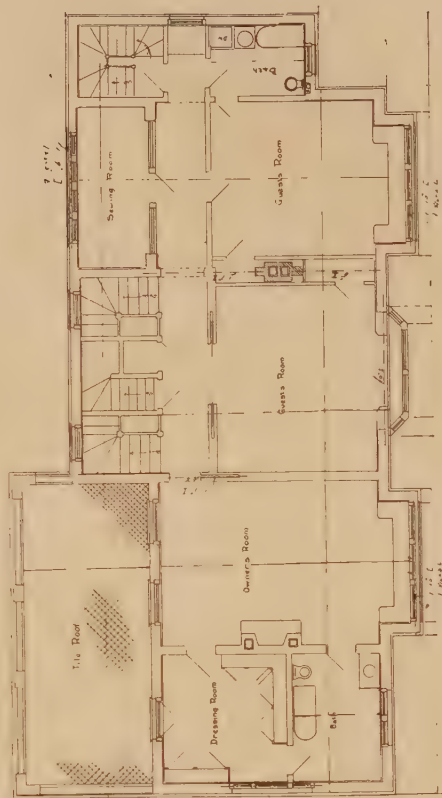
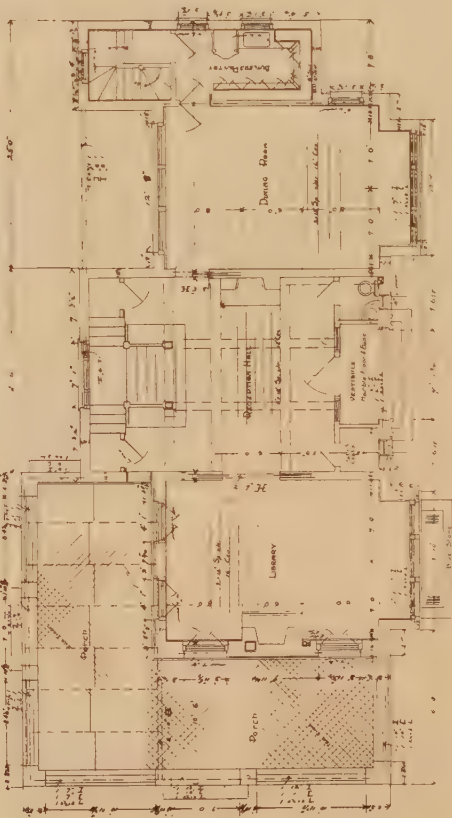
DURING the last few months we have from time to time been publishing articles in these pages which, while being, it is hoped, of interest to all architects, have been intended principally for students. They have dealt with various subjects from the modern point of view, showing that architecture is something more than an archaeological study upon the one side, or a matter of simple construction upon the other—a living art based upon a great tradition, always slowly changing, developing, or decaying. It is thus intimately bound up with the history of the world, being influenced by every passing event of consequence, and occasionally reacting, magnificently or otherwise, as the case may be. This broad view of architectural history is not generally that which is set forth in textbooks. It may be called the human point of view; it is that which appeals to intellect less, perhaps, than to sentiment; it is the point of view which goes most to strengthen architectural developments along right lines, giving life and sympathy to the buildings erected in conformity with it. If we look back over the past, it is soon seen that the buildings which stand out prominently are those which are most completely in touch with the spirit of the people at the time of their erection, while anything which has been forced or antagonistic to that spirit has been doomed to lesser or greater failure.

If we go back to the beginning of architecture in the great buildings of Egypt, we are there confronted by some facts which illustrate very prominently what we mean. Egypt presents four distinct architectural styles to our notice: the Pyramidal, the Proto-Doric, the Theban, and the Ptolemaic. Roughly speaking, these are separated from one another by gaps of about a thousand years. They represent four great building epochs, corresponding with four periods of abounding material prosperity and peace. Archaeologists have bridged the gaps between them, and have succeeded in establishing a tolerably complete sequential history; but architecture only thrived at these particular times. Of the first two periods the remains are few; but the Pyramids, which belong to the first, are sufficient in themselves to indicate the

condition of society, when a few wealthy nobles controlled multitudes of slaves, amongst whom human life counted as nothing. The monuments are extremely massive and marvellously well constructed, but possess no architectural beauty whatever. Of the second, the Proto-Doric period, there are only left to us a few tombs cut in the rock escarpments at Beni-Hassan, on the banks of the Nile; and if they illustrate anything, it is the fact of the existence at that period of a race of hut builders, who lived in small, rectangular wooden houses with flat roofs and a projecting veranda before the front door, much as their successors have done for many generations since. The tombs, or dwellings, have come down to us simply because they were hewn out of the solid rock, in imitation of these houses. From an artistic point of view they have little to recommend them; they are only interesting from the above fact, and because they foreshadow, though somewhat dimly, the great Doric buildings of the Grecian era. With the great Theban period it is different. The buildings which remain to us are huge palace-temples, all contained within a comparatively small area, and erected between the years 1800 and 1100 B. C., thus somewhat overlapping at both ends the period of the captivity of the Israelites. This was the time of Egypt's greatest prosperity, when, as had happened two thousand years before, a comparatively small number of natives were the taskmasters of hosts of alien slaves. The temples, in their arrangement and decoration, speak volumes for the conditions of the times. Externally they were nothing more than simple battered fortress walls, immensely thick, and utterly impregnable against the attacks of a mob; internally, they were arranged with open courtyards and closed halls of the utmost grandeur, no pains being spared to render them awe-inspiring, powerful, and dignified on the one hand, and rich with glaring color on the other. To those who were admitted they provided a life of magnificence and ease, in harsh contrast with the conditions prevailing amongst those who were without. It is significant, and it is also natural, to find that when the Egyptian power decayed subsequently to the Exodus, the art of architecture languished in the land, only to be revived a thousand years later when prosperity returned, after the Grecian period, under the Ptolemies, who permitted the revival of the native religion, with the result of the erection of buildings in so close a renaissance of the work of the Theban period that there are times when it is not easy to distinguish the one from the other.

Then, if we turn to Greece we find the same close connection between the history of the people, broadly considered, and the architecture. The great Doric Order was initiated in the West, in the prosperous Grecian colonies of Sicily and Southern Italy, and we have little other indication than the ruins of temples at such places as Segesta and Pæstum of how civilized this part of the world was before Hannibal's invasion, which seems to have suddenly stopped all building operations, just as history tells us that it rendered the country desolate. Simultaneously another Order, the Ionic, was being developed amongst the eastern branch of the Grecian people on the Syrian coast; and as the intellectual life of these people gradually centered in Greece itself, so there developed a great building era there, when the Doric from the West, and the Ionic from the East, were used contemporaneously, and in a spirit of intellectual perfection such as has never been seen before nor since, and in entire conformity with the spirit of the race and time. As was always the case, archi-

(Continued page 45)



COUNTRY HOUSE, EDWIN OUTWATER, RIVERDALE, N. Y.

Charles Volz, Architect.

(Continued from page 43)

ecture flourished most during times of prosperity and peace, the great Athenian period lying between the Persian and Peloponnesian wars, though much of its excellence was retained for a long succeeding period without material alteration. But the breaking-up of Greece after the death of Alexander the Great, though it led to the foundation of the rule of the Ptolemies in Egypt and the transference of architectural activity to that land, yet it brought about the decay, and, in fact, the temporary annihilation of pure Grecian architecture.

The next great architectural epoch again followed and illustrated historical events; being closely connected with the Roman Empire, its rise in Italy, its absorption of ideas from Greece, the mingling of the constructive skill of the Roman with the artistic sense of his captive, and then the spread of a new architecture in which Grecian ornament was used upon Roman constructional lines throughout the whole of the then known world, always following the Roman armies, and flourishing wherever those armies secured stability and peace, from Palestine in the East to Great Britain in the West, from Tunisia in the South to Holland in the North. The buildings, wherever they are found, speak eloquently of the Roman character and the manner of life of the Roman people, luxurious in the extreme where luxury was permissible, as in the baths and the private houses of the more wealthy, and equally severe and unemotional where such every-day structures as viaducts and defensive works were concerned.

We all know what happened when the Roman power was overthrown, how all Western Europe was overrun by a fighting race which took no account of the arts of peace, and how the center of civilization was shifted from Rome to Constantinople, where again it became firmly established, and how at last at that spot there arose a new architectural style in conformity with the new characteristics of the Roman Empire as there revived, with its semblance, rather than reality, of power, and its love of glitter and display. Then history tells us that a trade route opened up, and that with the prospect of trading relations being established between East and West, there followed a revival of building, conveying Byzantine ideas across Northern Italy to France.

Then, about the time of the conquest of England came the great mediæval awakening, an overwhelming religious fervor combined with a strong militarism and a certain measure of peace finding outlets in many directions. In England it was essential for a conquering race to hold the conquered in subjection, and great castles were the result. Monasteries had been formed, as an almost essential part of social life for those who wished to live in peace in greatly troubled years, and presently the Christian fervor culminated in the great Crusades. A fervor such as this was bound to have its architectural expression, and while the warriors were fighting, the Churchmen were building. The period of chivalry in military life was the period during which Gothic architecture was evolved and perfected. When the warriors of Western Europe were engaged in one of the great wars which were waged in Palestine, England and the nearer parts of Europe were peaceful, England particularly so, with the result that cathedrals and small churches, as well as great abbeys and monasteries, sprang up throughout the country, in city, town, and hamlet. France, less peaceful, could build with safety in walled cities only; the little country church is rarely found there, but the great cathedral rising in the center of a wealthy population was something much more magnificent than ever attempted in England. At the termin-

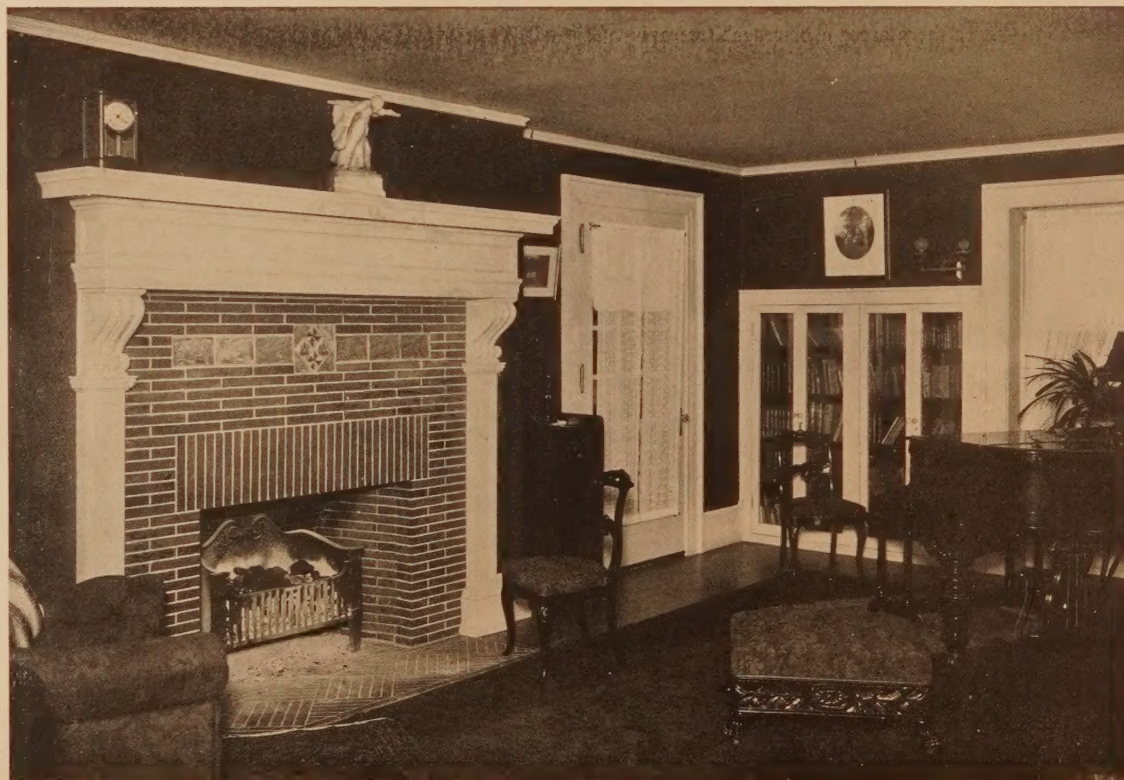
ation of the Crusades we find, during the fourteenth century, that the surviving spirit of chivalry stimulated warriors to fight for country against country. England, owing to its insular position, remained at peace; but France was ravaged by troops again and again, and so for a whole century little building was done there. In addition to the wars of the time, building was stopped also by the ravages of the "black death," which eventually reached England, and by the fact that there was a scarcity of money in the country almost as generally felt as it is at the present day. But in the fifteenth century things changed, and another building period set in. As in the thirteenth century, most of the work done was of a religious character, and it was erected in conformity with the changed conditions of the priesthood—rich and extravagant, skillful in construction, and with much show obtained with the exercise of little labor, and thus in great contrast with what had been done two hundred years before. The historically significant part of it is that building, in what we know as the Perpendicular style, continued throughout the whole period of the Wars of the Roses, not only where defense was possible, but everywhere in every little village throughout the land, showing that the people lived their lives just as if no war were proceeding, and that the wars, so-called, were mere faction fights for the possession of the Crown, in which the people themselves took little interest.

It is not perhaps necessary to trace the matter any further to show how closely political history and architectural history have been connected at all times; that is, speaking broadly. As a general rule, small details of history have had little effect upon architectural development. We can only be sure, reasoning by analogy, that, broadly speaking, the history of the centuries has been written in the buildings.

ARCHITECTURAL PRACTICE.

ALL who have watched the trend of architectural practice must have noticed with something like dismay how the architect's sphere has been steadily narrowing, says the *London Building News*. There was a time, not so very long ago, when all structural work was placed under his control; but this was before even the Institute was founded. A great opportunity was lost in the days when the great railways were built, probably because there was no organized body of architects. At that time a large amount of work passed into the hands of those who were known as civil engineers, which will apparently never come back to the members of the older profession. It is useless to cry over spilt milk; but lessons may be learnt, and it is well now to keep in remembrance what happened in the past, and to act with sufficient promptitude to prevent further disaster. The taking away from architects of all control of the design of such great buildings works as railway bridges and railway stations, and, following these, a host of other structures of a more or less utilitarian character, was the first great blow which architectural practice received. Since then, a more insidious foe has come into existence, but he is quite as dangerous. Within the memory of most of us, it was usual everywhere for an architect to be employed to prepare plans even for small cottages. We can go so far as to say that the income of most architects engaged in general practice was obtained by the execution of small commissions of a miscellaneous character, covering the whole range of the planning and designing (always of small works), supervision, quantities, dilapidations, land surveying, and even engineering

(Continued page 47)



RESIDENCE, MRS. CHARLOTTE GENDER, CLIFTON PARK, CLEVELAND, O.

Dercum & Beers, Architects.

(Continued from page 45)

works, such as small schemes of main drainage, harbor works, and piers. Then came the establishment throughout the country of science classes where building construction and architecture of a kind were taught. A natural result of this was that many a carpenter and mason, blossoming into a builder in a small way, and doing speculative work, found that he was capable of preparing his own plans, and (within his own judgment, which was naturally limited) of doing so as satisfactorily as such architects as were available to him. In this way the builder not only saved the architect's fee, but shook himself free from professional supervision. Thus, the so-called "jerry," or speculative builder on a small scale, arose, who was content to do the worst possible work that the local authorities would pass. For the protection of the public it became necessary for official "surveyors" to be appointed by all municipalities and other local bodies throughout the country to supervise building work, and thus the money that the speculative builder saved had to be provided by the general public; without benefit, however, either to architects or architecture, for these surveyors were but rarely properly trained architects, their duty being merely to see that the work was structurally sound and the building healthy to live in, and generally in accordance with the local by-laws. Simultaneously, house-agents and auctioneers found it to their advantage to undertake the designing of houses for their clients. Their work, like that of the speculative builder, was based upon science-school teaching, the general aim being to build something that was cheap and showy. If an architect was employed at all for the production of drawings, he was rarely more than some poorly-paid, half-trained assistant, who was glad to pick up a few shillings, however they might be brought in his way.

Thus things have gone on for a considerable time, the evil being recognized first by those who have most felt the pinch—that is, by the architects in small practices who depend upon small work for their living. They have cried aloud for a remedy, asking the leaders of the profession to assist them; but the leaders were not hurt, and were comparatively apathetic, and nothing material was done except to improve the education of the better men of the rising generation. This, admirable in itself, did not suffice to stem what has proved to be a steadily-rising tide.

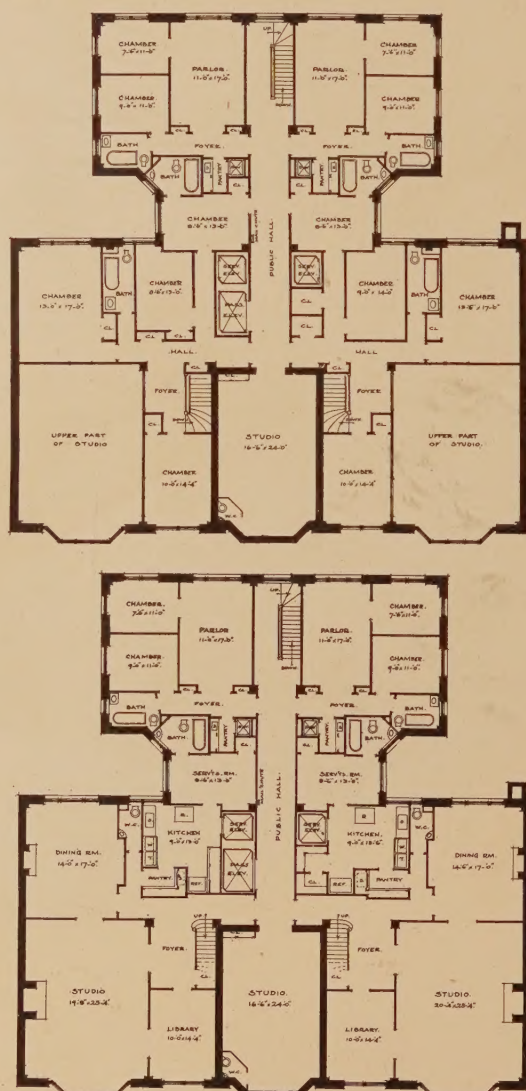
Now, we have been passing lately through a period of bad trade, when many of the larger builders have been unable to secure contracts. In order to keep their staffs employed, they have been forced to do something, and have taken to speculating on a somewhat extensive scale, sometimes in large cities, sometimes by way of developing the suburbs or seaside towns. Being possessed of capital, they have been able to employ architectural assistants of some capacity, and to append a regular drawing-office to their other shops. Architecturally, the work produced by these means is by no means in all cases contemptible—it is impossible always to class it as bad architecture, or to pass it by as beneath contempt. The very fact of the younger men being better trained in architecture than were their predecessors has led to the production of a class of assistants who can do good work, and these have been forced to earn their livelihood by hiring themselves to builders during times when architects have had no berths to offer. If the matter were to end here, possibly no great harm would be done; for every builder who is putting up work for himself is undoubtedly entitled to design it for himself, or to engage a

staff to do so, if he pleases. But the tide is still rising, until the very existence of architecture, as a separate and distinct profession is menaced. There are now great firms which undertake many other things besides building, as well as several of the great building contractors, who are willing to provide houses and other buildings for their clients for a certain fixed sum, undertaking the whole duties both of the architect and builder, providing plans, submitting schemes and estimates, and doing the entire work throughout, including the furnishing if desired. If a client—or shall we call him a customer?—wishes to talk about a scheme in advance and give instructions as to his requirements, he is handed over to "our architect," who is probably a gentleman, with a gentleman's training, subsisting on an annual stipend which represents what would be a fair commission upon one in every score or more of the contracts which he carries through.

This is no fancy picture. It is a record of what is happening already here and there, and it is impossible to shut one's eyes to the fact that the tide which has risen so high already is likely to rise still higher. The convenience of this system to the public is considerable. Trouble is saved; and trouble is, above everything, what the average man detests. The architect is not any longer in his eyes an artist, but a mere tradesman, providing goods for a certain price, and willing to submit samples, in the shape of plans, on approval. Few people recognize that the position is anomalous: almost all are under the impression that they are saving themselves the independent architect's fee, and also avoiding that bugbear of extras, which is the great bane of building work. They do not recognize, as we who are behind the scenes must do, that the absence of proper technical supervision must lead to economies which are not eventually to the client's benefit, and that the general lump-sum charged must, as a matter of business, be always sufficient to provide proper payment for the preparation of designs, and for those unexpected additions which we know as extras, and to cover the loss incurred in getting out schemes which never mature.

These are facts which have to be faced. It is useless to grumble about them, and equally useless to attempt to teach the general public better, for any such efforts must of necessity be ineffectual. A few might be converted and recognize the true position, but the overwhelming majority would be persuaded by the general tradesman towards what they think economizes trouble and economizes cost. It is equally useless to blame architects for having partially brought this state of affairs upon themselves by their carelessness in the past as to preliminary estimates and extras. The mischief has already been done. The only question is: How is the position to be met, taking it to be a general trend, which may possibly be guided, but cannot be successfully battled with directly? If architects are not to become, as a general body, the mere hired servants of great trading firms, who will so organize matters as to employ, as few as possible, and at the lowest possible salary, what is to be done? Is the answer to be found in something which will preclude the following of the architectural profession by any than architects? Yes—partially, but not entirely; for large concerns possessed of much capital would be able to secure the services of even the fully qualified, many of whom would be only too glad to save themselves from the risks of general practice by accepting a salaried post. Another thing might, perhaps, be tried simultaneously, and that is to form great building firms with the architect as chief instead of subordinate—combinations, somewhat on the American plan of

architect, engineer, quantity surveyor, and even contractor, as co-partners. This is a bold suggestion, such as could only be carried into effect by persons who were possessed both of capital and organizing and administrative skill. It might lead to the production of large offices, again on the American plan, with only a few architects in independent practice, and a host of qualified assistants under them. The doubt is, however, whether this would not accentuate rather than diminish the present evils. Co-operation of this sort might possibly, in course of time, sweep away the small architectural practitioner entirely; but then he is in process of disappearance already, and his position might be better as an honored employee in a big firm than as a struggling outsider. Then, what took place in a large way in the city would be repeated in a small way in the country, and combined businesses would become the rule. Few people object now to an architect undertaking building operations himself for a client; the only objection raised is when the builder, with his want of architectural knowledge, poses as an architect.



TYPICAL MAIN AND MEZZANINE FLOOR PLANS, APARTMENTS,
130 WEST 57TH ST., NEW YORK. (See Plate XXVI).
Pollard & Steinam, Architects.



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